THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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GALLERY

dsh

dom sylvester houédard visual poetries

a victoria and albert museum loan exhibition

detail from a portrait of dom sylvester houédard by john furnival

LONDON, VICTORIA & ALBERT MUSEUM

10 NOVEMBER - 5 DECEMBER 1971

acknowledgments

this exhibition forms one of a series devoted to the work of individual graphic artists each occupying a distinguished and distinctive part in their separate spheres. it has been prepared by the circulation department of the museum initially for display in colleges of art and other further education institutions but now available equally to museums, art galleries and public libraries. the selection of the work and the editing of this catalogue leaflet have been the charge of mr carol hogben, deputy keeper in the department, with the assistance of mrs elizabeth bailey. all works on paper—both the prints and the typewriter drawings—have been acquired for the permanent collections of the museum. the examples of his polythene collages, however, have all been lent for the duration of this tour, and we are greatly in the debt both of the artist himself and of the lisson gallery, london, for this arrangement. we have been signally helped, moreover, in the gathering of this show by a number of private individuals, amongst whom we should particularly like to record our warmest thanks to mr guy brett—who has contributed the introductory note below—to mr john furnival, mr nicholas logsdail, mr hansjorg mayer, dr n c nothmann, miss jasia reichardt, mr john sharkey, mr charles verey, and mr malcolm winton.

HUGH WAKEFIELD
keeper of circulation
january 1971

dsh—an introductory note by guy brett

dom sylvester houédard's *typestracts* are poems made with a typewriter. their great visual beauty and delicacy makes you realise at once how little the typewriter as a machine has been put to imaginative use. it has always been the slave of longhand script. the typewriter's rhythm is not undulating like that of handwriting but repetitive and percussive: tap-tap-tap. dsh makes great use of this repetitiveness. but you could say that the 'flourish' comes in with the way he inserts the paper, for the signs run in all directions, crowd over each other, or are widely spaced out.

actual words appear in the *typestracts*, but they have no priority over all kinds of other signs. words are one stream in a convergence of graphic means. words, representational images, geometric figures, architectural spaces, orientation figures reminiscent of aircraft instruments, and signs of energy like fire, water or clouds—all these may be combined. but usually in a simple, highly synthesized pattern, rather similar in nature to mandalas and other cosmic diagrams. there is always a fine sense of humour playing about these transformations. his earlier *typestracts* seemed to test exhaustively the machine's capacity for subtle effects of density, but more recently a number of signs have achieved an exact identity, for example the wonderful flames made with the bracket-keys.

another side of dsh is present in the other large cluster of poems in this exhibition—the laminate poems. they are concerned with 'matter' in a way the diagram poems cannot be—but matter as *signs*, again on equal terms with words. they keep the form of pages—transparent, flexible pages sandwiching the stuff of the poem like microscope slides. the words and sounds are 'found', cut from the great surplus-store of newspapers. the overlaid colours of the plastic may suggest warmth or cold, storm, calm, night or day. words mingled with modest substances like powder, spit, jam, wire, pills or dust (which could be found in any room), influence one another to become carriers of meaning. they expand together in the reader's mind.

john furnival's portrait of dsh, with its stream of abstract language particles issuing from his mouth and forming themselves up, is a very good introduction to this exhibition. curiously enough, it has a strong resemblance to the famous japanese wooden statue of kuya shonin, a 10th century wandering monk whose inspired speech is represented by the beautiful metaphor of a line of small buddhas emerging from his mouth. dsh is a benedictine monk. his monastic cell is a "cell" in the sense of receiving and synthesizing. an inflow of knowledge about modern arts and life is matched by an outflow of thought and encouragement. among poets, musicians and artists (not just in this country) dsh is greatly appreciated as a catalyst, an inspirer, for his exact way of making connections across those barriers separating phenomena and languages. in his essays and letters the ballast of old syntax and punctuation has been thrown out. being extraordinarily compressed they have to be read minutely, but it's a great joy to be literally and metaphorically freed from the 'gravity' of paternal english.

dsh on concrete poetry
select extracts from critical writings

.... concrete poetry is today .... history cycle of rhythm-form verse is closed .... it reduces language (verbiage and syntax) to a minimum, the LCM of nouns .... it makes poems that are concrete objects themselves, not windows into souls

.... speaking and writing are getting shorter, snappier, whole sentences packing into a word, long phrases into initials. mutual exchange between speaking and writing, often unnoticed in daily life, needs only to be pointed out & eg advertisements .... become new poetry

.... absence of syntax that gums words together in sentences, replaced by typographic arrangement of words on page .... like Headlines, Titlepages, Telegrams, Pidgin, Posters. like contemplation, goal of poetry-purge, was the wordless suprematist *white on white, poeme blanc*, concrete fractures linguistics, atomises words into incoherence, constricting language to jewel-like semantic areas where poet and reader meet in maximum communication with minimum words. words: hard & lovely as diamonds demand to be seen, freed in space; words are wild, sentences tame them .... read quickly in a phrase words get lost: in concrete, eye sees words as objects that release sound/thought echoes in reader. opposition PLANE/IRON (AVION/FER) nothing to do with syllable count: difference between comfortable picture of *the tiger on the river bank has come to quench its thirst*, & the power of TIGER. the Logos as one-word poem OM, one-stroke timeless ikon .... concrete poems just ARE: have no outside reference; they are objects like TOYS & TOOLS .... the simplest possible in use of words—just word-groups like star-groups.

.... overspill into EARVERSE .... sonorisms like f i sound poems invented by hugo ball 1915: n.l gadgi beri bimba: schwitters' beautiful priimiitittii (*transition* n.3) grim glim gnim bimbim (*mecano* 4-5 1923) & classical ursonate, based on hausmann's *fmsbw*: 1924-33) or hans g helm's 'FA:M'AHNIESGWOW' .... all serial electronic music beginning early 50s at radio cologne (stockhausen boulez etc). even schwitters' W poem 1924 (began soft ended loud at 1st performance).

from 'concrete poetry & ian hamilton finlay', in *Typographica* 8, 1963.

.... it is possible to think in images alone—in diagrams, models, gestures and muscular movements—as well as in words alone.

.... even pre-pictographic mnemonics were highly decorative (notches, knots, quipus and wampam etc). pictographs, ideographs, hieroglyphs, ideograms still retain a strong link with figurative art; syllabaries however (thousands of signs in Babylon, reduced to 113 by Elamites, to 41 by Persians) and alphabets develop into paintings of wordsounds.

. . . . 'en Chine le calligraphe peint et le peintre calligraphie' the two make a single complex 'chu-hua' calligraphy plus painting—the seals added progressively to paintings even enable owners to participate in their creation—there are poem texts occupying the whole area of the painting so it is impossible to tell which is superimposed on which.

. . . . in the West texts were incorporated into mosaics, windows, coins, comics, cinemas . . . . integrated into the composition so as to be parts of the aesthetic as well as of the factual information communicated . . . .

. . . . 1919 fatagaga by Ernst and Arp uses collage to bring disparate elements into relation so that it is no longer the 'words' but their mutual relations inside the painting and their separate references outside the painting that become their 'meaning'—the word was already literally material in the hands of typographers and collagists in a way it could not be to nonpainter ie autonomous poets till Wittgenstein and communication theory gave the *parole* their *liberta* in milieux that till then had not even officially heard of Ball and Tzara . . . .

. . . . there is a link between this Western abstract writing-painting and Eastern Zenga (informal) paintings to illustrate verses and sayings and Haiga (supremely offhand sumi) painting to illustrate Haiku—ie paintings and poems that are not 'about' life but that ARE live direct living acts—that are 'controlled accidents' no-conflict tastes of the aimless-moment— . . . . one stroke ikons.

. . . . the combined contribution of dada (to live is art is to communicate is antikunst) Zen (mind/nonmind) Wittgenstein (how minds communicate) doesn't total the whole of our information revolution—communication theory (conscious setting of electronic music and concrete poetry both begin 1953) has formed our actual and future world.

. . . . the prehistory of semiotic poetry is the fascination for the nearword and nearletter of soundpoets and scriptmakers.

. . . . the manipulation of texts into mss columns—into amulets—into visual wholes already gives the carver/scratcher/writer mastery over words as matter—as concrete things. he can arrange words so that the actual arrangement can impart something other than the sum of the elements—not only aesthetic but factual information as in the earliest acrostic I know from Shaggil-Kinam-Ubbib's Babylonian theodicy 1500-1000 bc . . . . similar are the acronyms or notarika—eg 250 bc Maccabees banner Mi Camonah BAalim—that all require readerly penetration and involve our sensibility thru 2-D tension . . . . can have up to 2 or 3 or more down texts that have to be collected when reading across—eg c. 323 ad poems 6 8 10 of Porphyry . . . .

. . . . or each letter of the text can be involved in the ambiguity or equivoque as in 70 ad the ROTAS/SATOR square: ? 3rd century the one-word Hebrew texts reading spirally out from centre that are an even more strictly plastic-spatial experience to the reader; 4th century cryptic concrete prayer poems in clotted graffiti on wall eg below St Peters.

. . . . concrete poetry has a prehistory in magic where it substitutes for ikons if worshipping carved images is forbidden—Hebrew Lachashim (isaiah 3.20f) c. 750 bc or amulets associated with whispering; they keep a spell present; this is true 'use' of a word and the word is shaped for us often in a V-position delta like ShebririBririRirilriril or abracadabra or in lozenge like ab-etc abrakala-etc-ab . . . .

. . . . simultaneously seeing the whole poem in one go like conductors looking at music sheets—like seeing at a glance both the picture and the printed elements in a poster.

from CHRONOLOGY, duplicated appendix to the catalogue of the exhibition 'between poetry and painting' at the institute of contemporary arts, london, 1965.

. . . . just done big glasspage-posterpoem for chopins posterpoem expo in modena—mine is economy size—you can read different texts from each side— . . . . i am wondering if the somantric ballet cld have large glasspage panels with bits of cosmic antistuff inbetween ? — the central mount meru or anthill cld be made with sandwichstuff—(technical: so far best combination i have discovered is TRANSPASEAL (20" wide: easy to manipulate: glassclear: cheap—3sh 6d a yard) & for it to stick to—greenhouse polythene that comes 60" & 72" wide at 3sh 4d a yard . . . . get it at shops that sell ggnomes for the ggarden

currently—there is this problem—the BEAUTY of the noh is subtle allusiveness that depends on a common culture—this we dont have—except for fairy tales &c wh are lovely but it isnt the same SORT of (feudal anyway) thing as noh

i wld like best to have a purely CONCRETE ballet where you dont look THRU the dance to ideas & statements & emotions & relations &c that are conveyed THRU the dance—but dance where the dance is pure dance . . . . not a mirror of other & nondance things but tru addition to THINGS in the cosmos . . . .

from a letter to david medalla, 1967.

. . . . myths are analogs & models that help us relate to our total environment—they are prescientific formulations of how what which why when who where—oriented grooves that channel the mind to some degree of openness—questions that help us grasp not so much the ungraspable as the ungraspableness of the ultimate . . . . myths are poems & mythmakers are poets—myths are the micro & tele scopes that reveal not the world but what is beyond the world—that is why they establish the boundaries of the universe—inside these boundaries scientists can make subsequent discoveries—the myth however is more concerned with outgassing from that world of science into whatever is beyond it

. . . . the myth of the cosmic typewriter echoes the teutonic version of the myth of the cauldron of inspiration—the inexhaustible cauldron of the dagda taken to tara by the tuatha de danann from finnias—the holy graal—the pail too from which jack & jill spill the moonwater—in the teutonic version both pail & contents are called othrerir—the heartstirrer or luvwhisk (in the ballet symbolised by a quaquaversal geometric figure of 3 outline squares structured like cords tieing an invisible cube)—drinking the luvwhisk gives knowledge of the runes ie of letters & mantras & the mysterious—it is the inspiration of poets & the sacramental entry to the nirvana vision of god—the food of art & prayer like soma & peyotl—twice odin drank it—once when he hung as a sacrifice to himself on the cosmic ashtree & mimir gave him a sip & again when he stole the entire stock of it & flew it back to arseyard & spat it into the bucket—drunk with it odin knows the secret of all riddles—& as runic yantras engraved on oars & swords & beerhorns protect the user—& as every revelation from the invisible world is a rune—so it is that odin has painted everything visible in the cosmos with runes in the magic luvwhisk mead so that to poet & seer & shaman who read them everything material is a revelation of the unseen—the ultimate truth about truth is painted on everything material for all who can read—ie god is known only as not this (neti) ie not-thing (nada) or nothing—as angel-thomas put it we cant know what god is only what he isnt—& runic lore is knowing the myths that teach this

from foreword note on 12 dancepoems from the cosmic typewriter—ballet or somantric diversion by dsh for the exploding galaxy published by south street, 1969.

biographical note

born pierre sylvester houédard, guernsey, 16.2.1924. school, elizabeth college guernsey. evacuated to u.k. 1940. m.a. (history) jesus college oxford, 1942-49, interrupted by military service (army intelligence) 1944-47, latter two years in india, ceylon, singapore. entered benedictine abbey of prinknash—where he remains—in 1949; studied philosophy benedictine university of sant' anselmo, rome, 1951-55; thesis on sartrean liberty for ph.l. ordained priest 1959. apart from his own creative contribution to concrete poetry, both published and exhibited, he played a critical role in the international dissemination of the movement from 1962, through numerous articles, lectures and broadcasts, the co-editing of anthologies, co-arrangement of exhibitions, co-direction of a press, and a voluminous private correspondence. with edwin morgan, ian hamilton finlay, and anselm hollo was first in this country to welcome the swiss innovator eugen gomringer, and the founding noigandres group of poets from sao paulo, brasil. gave first lectures (royal college of art, institute of contemporary arts, london), and wrote first article (in *typographica*, 1963) to appear in english on concrete poetry. as well as first article to be published in america. by end of 1960s, work had been reproduced in more than 45 different periodicals, figured in most major anthologies and been shown in something like sixty exhibitions—more than half of them overseas, as in austria, brasil, canada, france, germany, holland, italy, mexico, spain, and u.s.a..

short bibliography

jasia reichardt
between poetry and painting
catalogue of an international exhibition of concrete poetry held at the institute of contemporary arts, london, 1965

emmett williams
an anthology of concrete poetry
something else press, new york, 1967

stephen bann
concrete poetry, an international anthology
london magazine editions, 1967

mary ellen solt
concrete poetry, a world view
university of indiana, 1967 (republished as paperback, 1969)

TATE GALLERY MILLBANK

the catalogue

catalogue no.s 18-26 consist of plastic (polythene) laminates which have been lent to the museum by the artist in arrangement with the lisson gallery, london. all other works are on paper, and have been acquired by the circulation department of the museum, excepting those items specified either as letterpress, or screenprints etc., they were all executed on a portable (olivetti lettera 22) typewriter, the artist preferring sometimes the direct top-copy, sometimes a carbon-copy version, sometimes accepting both as equally valid, sometimes using a combination of the two. works indicated as 'signed' carry the artist's unpunctuated initials dsh, while the dating is generally expressed by him in six straight numerals for day, month and year; thus, e.g., 230463= 23rd April, 1963. titles of works shown below in bold type are as determined by the artist, those in normal type being merely taken for identification from their content.

1 **un typoeme/malin**
un typoeme/sombre
both signed and dated 230463

2a colour poem, one of a series using words in translation
signed and dated 240663

b **homage to spicer/lorca**
red and black version
signed and dated 110763

3 untitled typestract
signed and dated 011163

4 untitled typestract
one of a series making use of mirror images
1963

5a **K permutation poem**
signed and dated 150964

b **book data ikon pain**
visual version of a mathematical permutation
signed and dated 151064

6 **in memoriam konrad bayer**
moiré poem
signed and dated 301064

7 **reversal poem with one ink blot**
on blotting paper: one of a series making use of mirror images
signed and dated 061164

8 untitled moiré poem
signed and dated 091164

9 **bal con**
moiré poem
signed and dated 101164

10 **waiting**
signed and dated 111164

11 **tariki-jiriki**
moiré poem
signed and dated 151164

12 frog pond plop
translated by dsh from the japanese haiku of matsuo basho (1644-94). "opening poem", using origami unfolding principle as developed by dsh with john furnival in 1963. designed by edward wright with students at chelsea school of art, and published by john furnival, woodchester, 1965

13 areearthsseastears
lithograph from letterpress
unpublished proof, printed bath academy of art, 1966

14 untitled typestract
signed and dated 230167

15 untitled typestract
signed and dated 010467

16 **section thru phoneme store unit**
signed and dated 010467

17 **war on want**
signed and dated 040467

18a **tag softener**
signed and dated february 1967

b **for rm**
signed and dated 140567

c **ra . . . . . celd**
signed and dated 100767

19 pointing out gaps in our knowledge
signed and dated 140567

20a **ope**
signed and dated 140567

b **i trathtut**
signed and dated 140567

c do not eat . . . .
signed and dated 100767

21 see inside for instructions
signed and dated 140567

22 **earth mother**
signed and dated september 6th 1967

23 **56 600 7**
signed and dated 11 sep 1967

24a u gift set
signed and dated september 28 1967

b plus de probleme
signed and dated 2 oct 1967

c window thin wind nothing
signed and dated 8 nov 1967

d round of constant umbrous . . . .
signed and dated 2 xii 67

e **the holy glance**
signed and dated december 1967

f natural but unknown causes . . . .
signed, undated; about 1967

25 flying object identified as a ufo
signed and dated 11 oct 1967

26 **crucifixion poem**
unsigned : 1968

27 to 30 four sheets from the suite **to catch a whiteman by his manifestoe** by dsh and students from bath academy of art, published by openings press, 1967

31 **semaine euclidienne franco-britannique**
silkscreen from letterpress ; second of five wall-poems, published by south street, march 1968

32 **the sun-cheese wheel-ode, a double-rolling-gloster memorial for kencox**
published by south street,
signed and dated 121168 in print

33a **ode to the greek colonels**
letterpress print published by openings press, 1970

b **deus/snap**
one of a series of poems making use of mirror images ; letterpress print published by openings press in their card series 2, august, 1968

34 **poems by dsh and the gloster ode construction company ltd**
proof pages from the booklet of this title printed in 1969 by students at the watford school of art, from typestracts by dom sylvester houédard dating from 1967/68

35 **12 dancepoems from the cosmic typewriter by dsh**
six pages from the booklet of this title published by south street, 1969

36 **vajra thunder bolt**
signed and dated 270368

37 untitled typestract
early 1969

38 untitled typestract
early 1969

39 cultic textsite . . . .
signed and dated 060369

40 flight route to delaware . . . .
signed and dated 210369

41 breton tantad
signed and dated 230369

42 thumiasis . . . .
signed and dated 290369

43 sul cus
signed and dated 290369

44 **transfer module**
signed and dated 140469

45 untitled poem
signed and dated 231269

46 untitled poem
signed and dated 150170

47a **blood.wood.stone.**
etymological self-portrait, transfer image from a felt pen drawing
signed and dated 1970

b **guillaume apollinaire**
felt pen drawing
signed and dated 1970

c **genealogical ode-tree for the birth of anastasia daughter of oleg & kamilla prokofieff**
felt pen drawing
signed and dated 1970

48 cube tranceplant
silkscreen print from a 1969 typewriter drawing ; edition number 5/75, published by openings press
signed and dated 1970

49 splendid weeping
silkscreen print from a 1967 typewriter drawing ; edition number 13/75, published by openings press
signed and dated 1970

50 six poems by dsh
letterpress print on six overlaid translucent sheets, designed by ivan bullock at the royal college of art, 1970

See also typescript supplement, 2 p.

DS Dom Sylvester Houédard

All the poems in this exhibition were done on an olivetti lettera 22 typewriter.

The laminates, which have all been lent by the Lisson Gallery, London, are clear and coloured polythene.

(the underlined titles are the artist's titles)

TATE GALLERY MILLBANK

1	un typoeme/malin un typoeme/sombre a pair of poems, both signed and dated: dsh 230463	Circ. 50-1971 Circ. 51-1971
2a	colour poem from the translation series signed and dated: dsh 240663. An eight-foot high colour version was painted on wood by a student at Bath Academy of Art for exhibition at Brighton Festival, 1967	Circ. 58-1971
b	homage to spicer/lorca poem, red and black version, signed and dated: dsh 110763	Circ. 52-1971
3	typestract, signed and dated: dsh 011163	Circ. 124-1970
4	typestract from the mirror image series, unsigned, 1963	Circ. 53-1971
5a	K permutation poem signed and dated: dsh 150964	Circ. 54-1971
b	book data ikon pain visual version of a mathematical permutation for reading, signed and dated: dsh 151064	Circ. 55-1971
6	in memoriam konrad bayer moiré poem: Konrad Bayer was an Austrian concrete poet. Signed and dated: dsh 301064	Circ. 126-1970
7	reversal poem with one ink blot from the mirror image series, on blotting paper. Signed and dated: dsh 061164	Circ. 56-1971
8	moiré poem, signed and dated: dsh 091164	Circ. 127-1970
9	bal con moire poem, signed and dated: dsh 101164	Circ. 125-1970
10	waiting poem, signed and dated: dsh 111164	Circ. 57-1971
11	tariki-jiriki moiré poem, signed and dated: dsh 151164	Circ. 128-1970

DS Dom Sylvester Houedard continued

12	haiku opening poem, unfolds on origami principle as developed by Dom Sylvester Houedard in 1963. Published in 1965 by the Openings Press (started in 1963); this poem was used in a packet of six concrete poems published for the Brighton Festival, 1967.	C. 24794
13	poem, lithograph from letterpress: areearthsseastears. Unaccepted proof for a sheet in the Concrete Poetry: Great Britain/U.S.A./Canada folder edited by Hansjorg Mayer, published 1966	Circ. 441-1970
14	typestract, signed and dated: dsh 230167	Circ. 131-1970
15	typestract, signed and dated: dsh 010467	Circ. 132-1970
16	section thru phoneme store unit poem, carbon of the original published in the Times. Signed and dated: dsh 010467	Circ. 129-1970
17	war on want poem, signed and dated: dsh 040467	Circ. 130-1970

Laminates:

18a	tag softener poem, signed and dated: dsh february 1967	
b	for rm poem, signed and dated: dsh 140567	
c	ra .... celd poem, signed and dated: dsh 100767	L. G. 4, 5, 6
19	poem: pointing out gaps in our knowledge, signed and dated: dsh 140567	L. G. 7
20 a	ope poem, signed and dated: dsh 140567	
b	i trathtut poem, signed and dated: dsh 140567	
c	poem: do not eat .... signed and dated: dsh 140567	L. G. 8, 9, 10.
21	poem: see inside for instructions, signed and dated: dsh 140567	L. G. 11
22	earth mother poem, signed and dated: dsh september 6th 1967	L. G. 12
23	56 600 7 poem, signed and dated: dsh 11 sep 1967	L. G. 13

DS Dom Sylvester Houédard

24a	poem: U gift set, signed and dated: dsh september 28 1967	
b	poem: plus de probleme, signed and dated: dsh 2 oct 1967	
c	poem: window thin wind nothing, signed and dated: dsh 8 nov 1967	
d	poem: round of constant umbrous..... signed and dated: dsh 2 xii 67	
e	the holy glance poem, signed and dated: dsh december 1967	
f	poem: natural but unknown causes.... signed:dsh, about 1967	L. G. 14, 15, 16, 17, 18, 19
25	poem: flying object identified... signed and dated: dsh 11 oct 1967	L. G. 20
26	crucifixion poem unsigned, 1968	L. G. 21
27 to 30	four sheets from the folder to catch a whiteman by his manifestoe by Dom Sylvester Houedard and students from Bath Academy of Art, published the Openings Press, 1967.	C. 24729 C. 24750 C. 24751 C. 24752
31	semaine euclidienne franco-britannique, wall-poem no. 2 poem, silkscreen from letterpress; one of five wall-poems by South Street Publications, March 1968. Unsigned	Circ. 442-1970
32	the sun-cheese wheel-ode, a double-rolling-gloster memorial for kencox published by South Street Publications, printed at the Compton Press. dsh 121168 incorporated in print. (The photograph shows the reverse side of the print)	C. 24783
33a	ode to the greek colonels poem, silkscreen print from letterpress, May 1967. Unsigned	
b	deus/snap poem from the mirror image series, silkscreen print, published by the Openings press in their card series 2, August 1968. Unsigned	C. 24795 C. 24796
34	pages from a book, poems by dsh and the gloster ode construction company ltd printed in 1969 by students at the Watford School of Art, from typestracts by Dom Sylvester Houedard dating from 1967/68	C. 24797/1 to 6
35	dancepoems from the cosmic typewriter from the booklet published in 1967.	C. 24798/1 to 6
36	vajra thunderbolt poem, signed and dated: dsh 270368	Circ. 412-1970

TATE GALLERY MILLBANK

DS Dom Sylvester Houédard continued

37 typestract, early 1969, unsigned — Circ. 413-1970

38 typestract, early 1969, unsigned — Circ. 410-1970

39 poem: cultic textsite .... signed and dated: dsh 060369
illustrated in the London Magazine, October 1970 — Circ. 449-1970

40 poem: flight route to delaware, signed and dated: dsh 210369 — Circ. 421-1970

41 poem: breton tantad, signed and dated: dsh 230369 — Circ. 423-1970

42 poem: thumiasis.... signed and dated: dsh 290369
illustrated in the London Magazine, October 1970 — Circ. 448-1970

43 poem, signed and dated: dsh 290369 — Circ. 446-1970

44 transfer module
poem, signed and dated: dsh 140469 — Circ. 133-1970

45 poem, signed and dated: dsh 231269 — Circ. 134-1970

46 poem, signed and dated: dsh 150170 — Circ. 137-1970

47 three felt-pen drawings, lent by the artist

a blood. wood. stone
self-portrait, image from a felt-pen drawing, signed and dated: d/h 70

b genealogical ode-tree for the birth of anastasia daughter of oleg & kamilla prokofieff, signed and dated: d/h 70

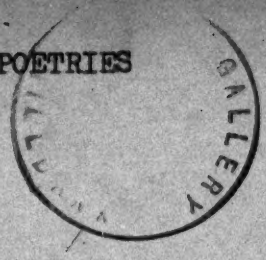
c drawing, signed and dated: d/h 70 — L. G. 22, 23, 24

48 poem, cube tranceplant, silkscreen print from typewriter drawing signed and dated: dsh 040369. Illustrated in the London Magazine, October 1970
Signed and dated: d/h 70 — Circ. 49-1971

49 poem: splendid weeping, silkscreen print from typewriter drawing
signed and dated: dsh 180267. Signed and dated: d/h 70 — Circ. 396-1970

50 six poems by dsh, letterpress print on six sheets by Ivan Bullock at the Royal College of Art, 1970. — C. 24799

DOM SYLVESTER HOUEDARD - VISUAL POETRIES



Additional material, shown in the Victoria and Albert Museum, November 10th to December 5th 1971:

grasspoem
1971, designed by Derek Jarman, letter forms cut by Richard Heneley

reversible poems
screenprinted on acrylic at Bath Acadamy of Art, 1971. Stand designed by John Furnival, made by Peter Bailey

genealogical ode tree for anastasia, daughter of Oleg and Camilla Prokofieff. Designed by Malcolm Winton, 1971

kinetic portrait of dsh, 1965/66. Devised and made by Ken Cox, lent by the artist

danger wild flowers, 1968. Devised, made and lent by Michael Harvey

a nearly static three-D book tree poem, devised and made by Christopher Hobbs, 1971

ballet poem, devised and made by Christopher Hobbs, 1971.

hours, devised and made by Ivan Bullock, 1971

light reft, devised and made by Douglas Wilson, 1971

shaman tentpath, 1969
typewriter drawing,(Circ.416-1970)

wallpoem, lino cut poster by Simon Verity, 1964
lent by Patrick Morrissey

a Raymond Llull creative memory machine; three-word poems, devised by Douglas Wilson, 1971
machines by courtesy of Bell-Fruit Manufacturing Ltd

Poetry Combine Machine, devised by Douglas Wilson, 1971
machine by courtesy of Bell-Fruit Manufacturing Ltd.

memorial for the poet Ken Cox, designed and carved by Simon Verity, 1968

memorial for the poet Ken Cox, as above.
both these slates were lent by Mr and Mrs Sara.

polythene collages, 1967
lent by the Lisson Gallery

portrait of dsh by John Furnival
lent by Charles Verey.

wombword, devised and made by Ivan Bullock, 1971

grove sings, and other reflection poems, 1971
lent by the artist

polaroid poem, devised and made by Barry Jackson, 1971

TATE GALLERY MILLBANK